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Strauss
Don Juan

Tchaikovsky
Violin Concerto

INTERVAL

Shostakovich
Symphony No. 5

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André Previn

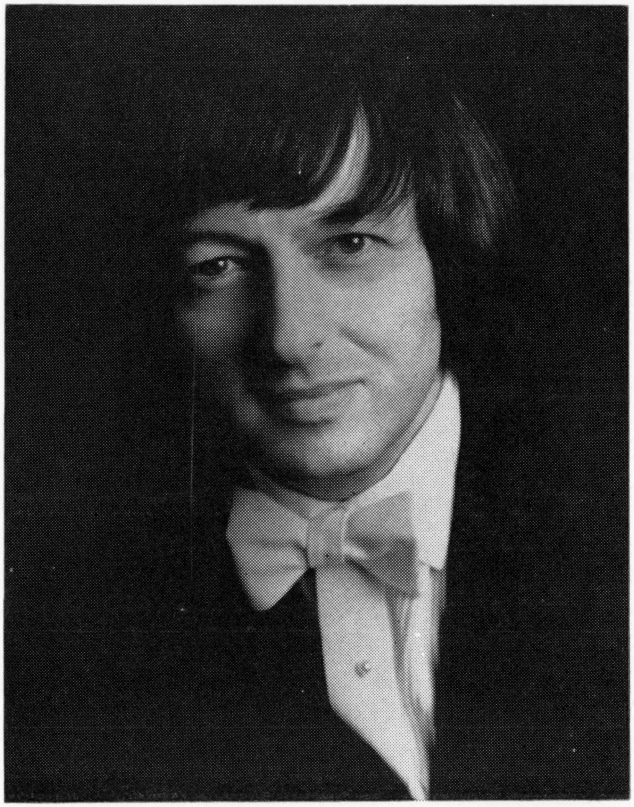
André Previn was born in Berlin and studied the piano at the Berlin Conservatory. He moved to California, with his family, in 1939. He studied conducting with Pierre Monteux and composition with Joseph Achron and Mario Castelnuovo-Tedesco, and succeeded Sir John Barbirolli as Conductor-in-Chief at the Houston Symphony Orchestra (1967 & 1968). He has conducted all the major orchestras in America and Europe.

Previn was appointed Principal Conductor of the London Symphony Orchestra in 1968, and is only the eighth conductor to hold a regular position with the orchestra in its seventy year history; his contract was renewed in 1970 and again in July 1972, this time on an open-ended basis. His association with the LSO began in 1965, with his first RCA recordings with the orchestra. Previn now records for EMI and an extensive programme of recordings is under way, with a huge and varied list of recordings already on the market. He also has a long-term contract with BBC Television and has built up an extraordinary following for his many, and extremely varied, series of music programmes.

In addition to his conducting activities, Previn is very active in chamber music, and last year completed three successful seasons as Artistic Collaborator with the Greater London Council for the annual South Bank Summer Music Festival.

André Previn is also a composer; his more recent works being a 'Cello Concerto, a Guitar Concerto which received its premiere at the Royal Festival Hall with John Williams, two quintets for wind and brass, and a suite of preludes commissioned by Vladimir Ashkenazy, and performed by him in concerts in London, Scandinavia and Japan.

Previn has made a number of foreign tours with the LSO, including three gruelling but enormously successful American expeditions. A further tour will take place in 1976 as the LSO's contribution to the American Bicentennial Celebrations. The LSO made a triumphant tour to the USSR and Japan in 1971 and covered all



the principal cities of Germany in 1972. In August 1973, Mr. Previn conducted the first concert ever undertaken by a British orchestra at the Salzburg Festival. The visit was such a success that the orchestra was re-engaged for a further series of concerts this summer, the first concert being given by Mr. Previn. He also made his third visit to the Edinburgh Festival this year, and has just returned from his second major tour of Japan with the Orchestra.

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Itzhak Perlman

Itzhak Perlman, one of the acknowledged leaders among the world's young violinists, was born in Tel Aviv in 1945. He started to play the violin at an extremely early age, but when only $4\frac{1}{2}$ years old, Perlman was stricken with polio. In spite of this, his musical ambition remained unchanged. His first studies were at the Tel Aviv Academy of Music and, a talented student, he gave concerts in and around Tel Aviv and played for the state broadcasting company. By the age of ten he was an experienced radio performer.

In 1958, when Perlman was thirteen, Ed Sullivan came to Israel to seek talent to take back to America for his CBS television show. After two television appearances, Perlman decided to remain in the United States to continue his violin and other studies at the Juilliard School with Ivan Galamian and Dorothy De Lay. Recognised immediately for his exceptional talent, he was given scholarships by Juilliard and the America-Israel Cultural Foundation.

Itzhak Perlman gave his first Carnegie Hall appearance in 1963, playing the Wieniawski Concerto No. 1 with the National Orchestra Association, conducted by John Barnett. In 1964 he entered the Leventritt Memoral Award International Competition. His triumphant success led to concerts with the New York Philharmonic and other major orchestras and the following year he completed an extensive tour of the USA, his talent being recognised by all.

Since then, Perlman has continued to tour the major cities in the USA every year and has, since 1966, been a regular visitor to the most important musical centres in Europe. He has played with astounding success in Belgium, France, Holland, Italy, Scandinavia, Spain, Switzerland and England.

He made his British debut with the London Symphony Orchestra in 1968 and followed this with many concerts throughout the country. In 1968 he took part in several South Bank Summer Music concerts at the Queen Elizabeth Hall, playing chamber music with Daniel Barenboim, Jacqueline du Pre and Vladimir Ashkenazy. In addition to America and Europe, Perlman has toured Australia and is a regular visitor to the Israel Festival.

Itzhak Perlman is married and lives in New York with his wife and three children.

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Programme Notes

Richard Strauss (1864-1949)

Don Juan, tone poem after Nicolas Lenau, Op. 20

One tends to think of Richard Strauss as a composer who lived for a very long time, and went on writing music until his death; and it is easily forgotten that some of his best-known works, such as this symphonic poem and most of his oft heard songs, were written when he was merely on the threshold of his career. *Don Juan* came out when Strauss was 24. He wrote his last music at 84.

Don Juan was the first of Strauss's works to become generally popular, but it was not his first successful piece, nor yet his first publicly applauded orchestral music. Behind him he already had two symphonies and the symphonic fantasy *Aus Italien,* as well as a concert overture, a violin concerto, and the tone-poem *Macbeth* (though this had not yet been performed in public) when he set to work on *Don Juan*—some of the themes occurred to him while he was holidaying in Padua.

The source of his material was the *Don Juan* of Nicolas Lenau, that German poet's last, uncompleted work, a play consisting of many fragments of scenes. To read them nowadays is to be struck by the cinematic effect of the play as it stands : each scene makes a point, and the whole piece could well be produced on the screen. The play opens with Don Diego who has been sent to Seville by his father to find out what the other son, Don Juan, is doing. Juan expounds his idealistic quest : to explore comprehensively the whole range of womanhood, a magic circle whose perimeter is as huge as the globe itself. "As every beauty is unique in the world," he says, "so is the love that pleases her." The scenes that follow show Don Juan either in pursuit of various women, significantly contrasted, or conversing with his male friends, or soliloquising about the nature of women, and man's passion for them. In one of them he disguises himself and seduces Isabella who is to be married next day to Don Antonio (the equivalent of the opening scene in Mozart's opera). Later, riding through a forest, he is accosted by Antonio who fails to shoot the miscreant and is run through by Juan's sword. The churchyard scene, and the invitation to the statue of another lady's father, follow : Don Juan shows signs of disillusionment and distaste. Finally we have the dinner scene. It is not the statue who arrives for supper, but Don Diego de Ulloa, the Commendatore's son, who is accompanied by a crowd of Juan's discarded mistresses and his love-children. Don Juan brings out the Catalogue and his Last Will and Testament which makes provision for every name on the list. He makes an eloquent speech to the ladies he has loved (Strauss may have had this in mind when he wrote the last glorious climax of his tone-poem), hands over the List and the Will to Diego who promises to execute them, and accepts Diego's challenge to a duel. Juan gets the better of his opponent, but suddenly becomes bored with victory, as with life. He throws away his weapons, and is instanly killed by Don Diego. That is all.

The above synopsis can be connected quite tidily with the episodes of Strauss's tone-poem, always allowing some licence for purposes of musical structure.

Strauss had the idea of the symphonic poem from Lizt, but in *Don Juan* for the first time he applied it to one person's mind observed in detail. The matter of the music was new and strange, but it derived from Liszt and Wagner, and formally the poem held fast to the principles of romantic sonata form. The opening paragraph is a long melodic thread consisting of numerous detachable heroic phrases. At the first full cadence feminine elements become perceptible, and not long afterwards a glockenspiel shimmer introduces the first of the subsidiary sections, to a warm, melting tune. Juan's first theme returns, and now gives way to a heady melody for oboe solo. Strauss maintained that the music should make it obvious that the lady in question had red hair—but perhaps he was testing a disciple who tended to read too much into descriptive music. Then, after a further uprush, the four horns produce a new tune, clearly a representation of the couplet in Lenau's poem :

"Away! New conquest is my sole desire
So long as beats this pulse of youthful fire.'

There follows an extended development of Don Juan's themes, intertwined with those of his feminine conquests. But the ambition is turned to bitterness and disillusion. Wisps of the theme pass through his mind, and he rejects them. The only cure is to fling himself for a last time into feverish activity—viz. a recapitulation of themes. The passionate idealistic climax leads to the duel which stops abruptly, and a soft chord is pierced by a dissonant note for trumpet—the hero has been struck to the heart. His lifeblood flows quietly away, and his heartbeat stops. His quest is over.

Now that *Don Juan* is accepted as a classic of the late romantic repertory, it is difficult to realise how strange and difficult it all was in November 1889, when the Weimar court orchestra played it for the first time. Several of the orchestral principals were appalled by the unprecedented difficulties in their parts, by the high notes they had to reach for, and the demands on wind players' breath. "The only mercy," wrote Strauss to his parents, "is that the piece is short. First horn asked anxiously if the Pastoral Symphony came after *Don Juan*. When I answered yes, he commented, "That's as may be". By the first performance the orchestra had become enthusiastic, and the audience reaction was more favourable than Strauss had ever known before, though the music was the most advanced in style that he had yet written. Strauss summed up his aim in a letter to Hans von Bülow : "I still consider it better to take the wrong road by a real artistic conviction than to comment redundantly on old, well-trodden landscape." They are words that every composer should have framed on his desk. As for the road, it led Strauss to create his magnificent gallery of symphonic and operatic portraits.

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Peter Ilyich Tchaikovsky (1840-1893)

Violin Concerto in D major, Op. 35

Allegro moderato
Canzonetto: Andante—
Allegro vivacissimo

Tchaikovsky first mentions his Violin Concerto in a letter written from Clarens in March, 1878, to his patroness, Madame von Meck, a wealthy Russian widow who for years assisted Tchaikovsky financially and whom he corresponded with regularly but never met. He says, "The sonata (for piano, Op. 37) and the concerto interest me greatly. For the first time in my life I have begun working on a new piece before finishing the one on hand . . . I could not resist the pleasure of sketching out the concerto, and allowed myself to be so carried away that the sonata has been set aside." In a letter to his publisher Jurgenson dated eight days later, Tchaikovsky writes : ". . . the violin concerto is rapidly nearing completion. I hit upon the idea quite accidentally, began to work at it, was completely carried away, and now the sketch is all but finished."

These letters leave no doubt of the suddenness of Tchaikovsky's inspiration for the Violin Concerto and the speed with which it was written. Tchaikovsky's companion at Clarens was the young violinist Yoséf Kotek, to whom he had taught composition at the Moscow Conservatory, and who had been engaged as a violinist in Madame von Meck's household. In a letter to Madame von Meck dated 3 March, Tchaikovsky writes : "I have been very much occupied with music the last few days, as the weather has made going out impossible. Today I played nearly all day with Kotek." He then goes on to describe the enjoyment he derived from Lalo's *Symphonie Espagnole*.

So, inclement weather, the pleasure of making music with a friend, and the discovery of a new concerted work for violin were probably the factors responsible for spurring on Tchaikovsky to write his

Violin Concerto. By April, the work was complete, and Tchaikovsky had played over the first movement with his brother Modeste and Kotek. Two days later, they expressed dissatisfaction with the slow movement, and so he composed the present Canzonetta in one day. By April 12, the work as it is known today was completely orchestrated. Poor Tchaikovsky's troubles were only beginning. He inscribed the work to the violinist Leopold Auer, but two years passed, and Auer made no attempt to play it, nor did Kotek. It was Adolf Brodsky who finally tackled the work, presenting it in Vienna, with Hans Richter conducting, on 4 December, 1881. The verdict of the best-known music critic of the day, the redoutable Hanslick, is worth quoting as an awful warning to his successors.

"For a time it proceeds in a regular fashion, it is musical and not without inspiration, then crudeness gains the upper hand and reigns to the end of the first movement. The violin is no longer played, but rent asunder, beaten black and blue. Whether it is actually possible to give clear effect to these hair-raising difficulties I do not know, but I am sure Herr Brodsky in trying to do so made us suffer martyrdom as well as himself. The Adagio, with its tender Slavonic sadness, calmed and charmed us once more, but it breaks off suddenly, only to be followed by a finale which plunges us into the brutal, deplorable merriment of a Russian holiday carousel. We see savages, vulgar faces, hear coarse oaths and smell fusel-oil. Friedrich Fischer, describing lascivious paintings, once said there were pictures "one could see stink." Tchaikovsky's Violin Concerto brings us face to face for the first time with the revolting idea : May there not also be musical compositions which we can hear stink?"

Tchaikovsky was deeply wounded by this criticism, which he is said to have remembered word for word until his dying day. In gratitude to Brodsky, he substituted his name for Auer's in the dedication. Auer later became an ardent interpreter of the concerto, but posterity remembers his initial lack of courage, as it does Hanslick's cruel verbiage.

I. After a short orchestral introduction, the solo instrument enters with is own introductory flourish, and then announces the principal theme already hinted in the introduction. The even more expressive second subject, when it arrives, is found to bear a superficial resemblance to the first, on account of a characteristic grouping of four 16th-notes. Violinistic difficulties increase in the middle section and succeeding cadenza, and are not eased in the recapitulation or in the *coda.*

II. After a few bars of introduction by the woodwind, the solo violin, muted, sings out a sad tune in G minor, which is then elaborated simply. The introductory bars return and are linked to

III. The *Allegro vivacissimo,* with a preamble for orchestra and then for the violin alone before they combine in its dance-like main theme. An ascending scale leads to the drone-like fifths that accompany the slightly dragging but strongly rhythmic second theme. Of these two ingredients, Tchaikovsky has built his very brilliant *finale.*

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INTERVAL

A warning gong will sound five minutes before the Second Part of the Concert

Dimitri Shostakovich (1906-1975)

Symphony No. 5, Op. 47

Moderato
Allegretto
Largo
Allegro non troppo

"The theme of my symphony is the making of a man. I saw man with all his experiences in the centre of the composition which is lyrical in form from beginning to end. The finale is the optimistic solution of the tragically tense moments in the first movement—*Shostakovich.*

"The questioning image forms a sort of motto to the symphony and runs right through it from beginning to end. At times it is so transformed as to be almost unrecognizable but below the surface it is there in almost every theme. The philosophical meaning of the symphony, as it unfolds, is precisely this persistent search for an answer to the question"—*Dimitry Rabinovich, biographer of Shostakovich.*

Between them these two quotations sum up what a concert audience should have in mind before listening to a performance of this symphony; both are raided from the English edition of Mr. Rabinovich's biography—I have altered a word or two in the interests of intelligibility. Mr. Rabinovich also comments that, when Shostakovich said, "the making of a man" he was thinking of a Soviet intellectual, highly cultured and thoughtful and desirous of using his creative gifts for the benefit of fellow-men less enlightened than himself.

The fifth symphony was a crisis work, and a turning-point in the career of Shostakovich. He had been a brilliant young Soviet musician who had participated to the full in Soviet Russia's initial period of quest for free, revolutionary artistic expression. His second and third symphonies had been gloriously wild (they have been recorded and are well worth hearing). Then in 1936 Shostakovich produced his fourth symphony, his finest so far and his most advanced. During rehearsal (the conductor was Fritz Stiedry) it was withdrawn "at the composer's request". (Shostakovich had already suffered a setback in official prestige when his opera *Lady Macbeth of the Mtsensk District,* after an initially apparent triumph, was strongly deplored and denigrated by established opinion). History has not until now been able to relate whether Shostakovich was discreetly advised that authoritative Soviet opinion had now turned face against progressive revolutionary art and would not tolerate the avant-garde language of the fourth symphony; or whether Shostakovich himself was really discontented with it. He withdrew the work. Perhaps it is significant that during the 1960s he brought it out again, had it performed and recorded and published, and it has been acknowledged as a highly successful contribution to the important music of our time.

Shostakovich promptly sat down and composed a new symphony, the fifth, which he called "a Soviet artist's creative reply to just criticism". It had its first performance on 21 October 1937 by the Leningrad Philharmonic Orchestra under Yevgeni Mravinsky who has since become baptizer to all Shostakovich's new symphonies, and to whom the Eighth was dedicated. It was rapturously received as the return of a Prodigal Son, and maddeningly for those of us who believe in the freedom of the creative artist and the desirability of progressive art, it was and is a very fine symphony indeed : Shostakovich fans probably rate the fourth, seventh and tenth symphonies highest, but the public at large, in the western world at least, rates Nos. 1 and 5 most strongly and nobody who values professional and inventive quality will say them nay, except those of us who insist that Shostakovich now is a more eloquent composer than he has ever been.

Nobody will be so foolish as to expect Shostakovich's fifth to satisfy or even subscribe to the expectations of a Brahms symphony. A good many years had intervened. But, in any case, Russia had evolved, long before the Bolshevik revolution, its own sort of

symphony which is essentially lyrical and not argumentative. Tchaikovsky wrote the best known examples, as noted earlier : once one accepts the special nature of Russian symphonies, it would be folly to reject those by Rachmaninov and (not quite so compelling though very colourful and melodious) Glazunov, thence Prokofiev (a very fine symphonist) and our Shostakovich now. Shostakovich's fifth symphony owes much to Mahler's first, not only in range of emotion but also in method of procedure; an admirable model, one that audiences of today will approve.

The fifth symphony of Shostakovich opens with a big elegiac **slow movement.** It begins austerely with a theme for strings in canonic imitation, but this is less important than the sad, resigned tune for violins that follows almost at once. Several other ideas are quickly introduced. They are closely related and some persist in recurring throughout the symphony (hence the remarks of Rabinovich quoted above). The group of second subjects begins with an excess of complete calm and a slow tune on violins, beginning with an upward jump of an octave. The elaboration and transformation of all these ideas is dramatically but leisurely effected, in a mood of melancholy which sometimes achieves pugnacious spirit. One lively transformation on the brass has the optimistic exhortatory quality (as well as part of the tune) of "Come friends that plough the seas" in Sullivan's *Pirates of Penzance;* it derives recognizably from a melody early in the movement. The total impression is vigorous but tragic. The D minor of the opening returns almost by subterfuge and the movement ends with watery but translucent colours, featuring the celesta.

The Allegretto recalls the young, satirical Shostakovich (and Mahler's first symphony again). The various musical ideas are more firmly departmentalized here, which is helpful to listeners. The trio section of this scherzo, with a solo violin, seems a shade stiff as first, and is said to suggest a Punch and Judy Show—there are appropriate hints, likewise, at *Petrushka.* The scherzo resumes quite soon. Toward the end the trio section returns on clarinets, turned sour like a delicious fruit gone bad.

The **third movement** a Largo, gives horns, trumpets and trombones a rest, but divides violas and cellos and splits the two violin sections into three for more opulent effect. The music moves carefully, within narrow limits, turns the first melody into various expressive disguises and achieves a superb climax, quite soon extended grandiloquently. A build-up to the finale has to be made.

The **last movement** begins with pounding drums and a menacing theme for trumpets and trombone which, during the movement, is destined to become more inspiring and friendly. Gradually its diction is broken down into more amenable phrases, recontrasted, reshaped more athletically (running a race against itself, or bisected note for note). The activity is harnessed by a trumpet solo in longer note-values, apparently slower, which becomes the secondary theme. As the tension mounts the level of sound is reduced, as if the music were moving further away. The violins stick on a repeated figure while basses and horns recall phrases from earlier movements, not as quotation but as relics of the past; one of these closely approximates to a song that Shostakovich wrote just before the first performance of the symphony—it was entitled *Rebirth* and points deliberately at the composer's intention in this symphony. As such it is of maximum importance, though I have heard a performance (once only, thank God !) when it was actually ommitted. The drums pound again, the menacing theme resumes and gathers sociable qualities, building to a noisy, triumphant *dénouement.* Some people have found this vulgar. But this is a symphony, like Beethoven's fifth, designed to communicate victory over doubt. In both cases the victory is a view-halloo, and could not be otherwise. Jubilant celebrations have to be earned : but when earned they have to be proclaimed, otherwise the symphony has got nowhere. Hence the blaze of D major at the end. I was going to say that the blaze has been earned by the composer's solid musical effort. But it is for you, not me, to decide about that. Or rather, it is

for Shostakovich and his interpreters to convince you. The difference is between polite applause and noisy cheering. For Shostakovich's sake I hope you will feel obliged to cheer rather noisily, as his music has done.

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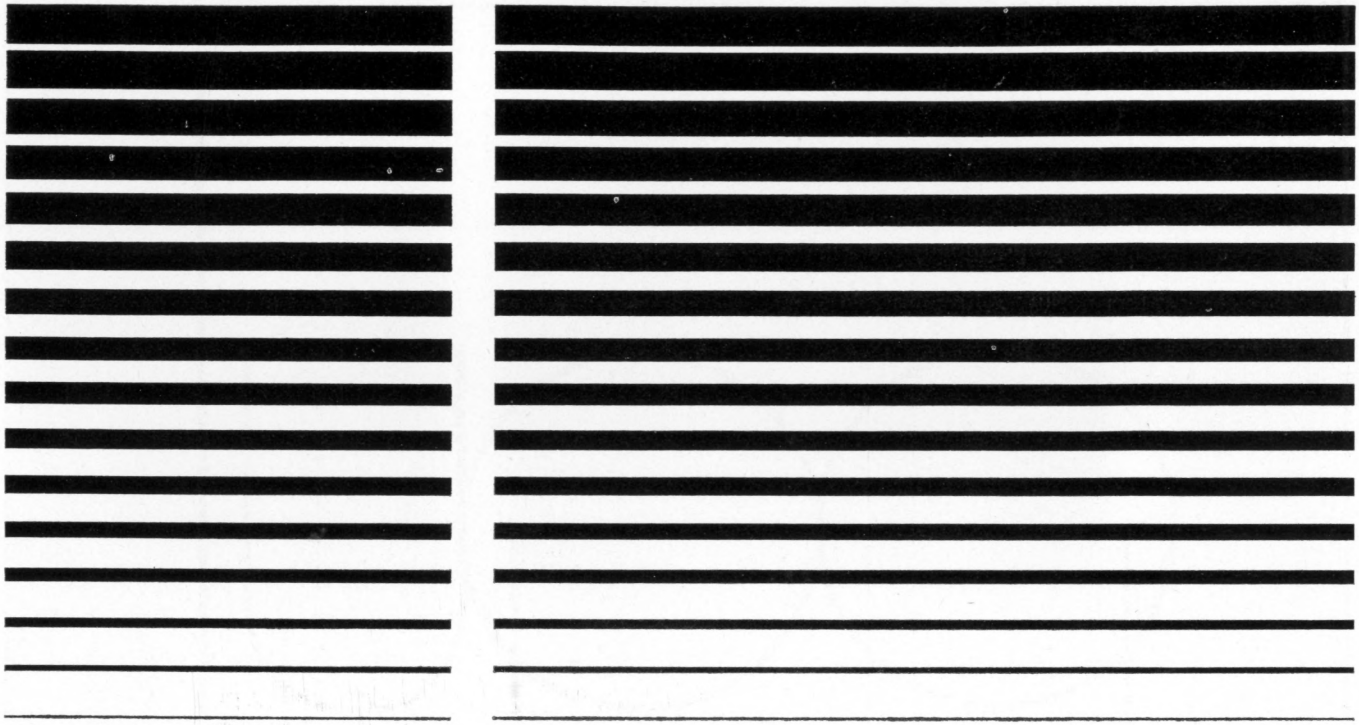

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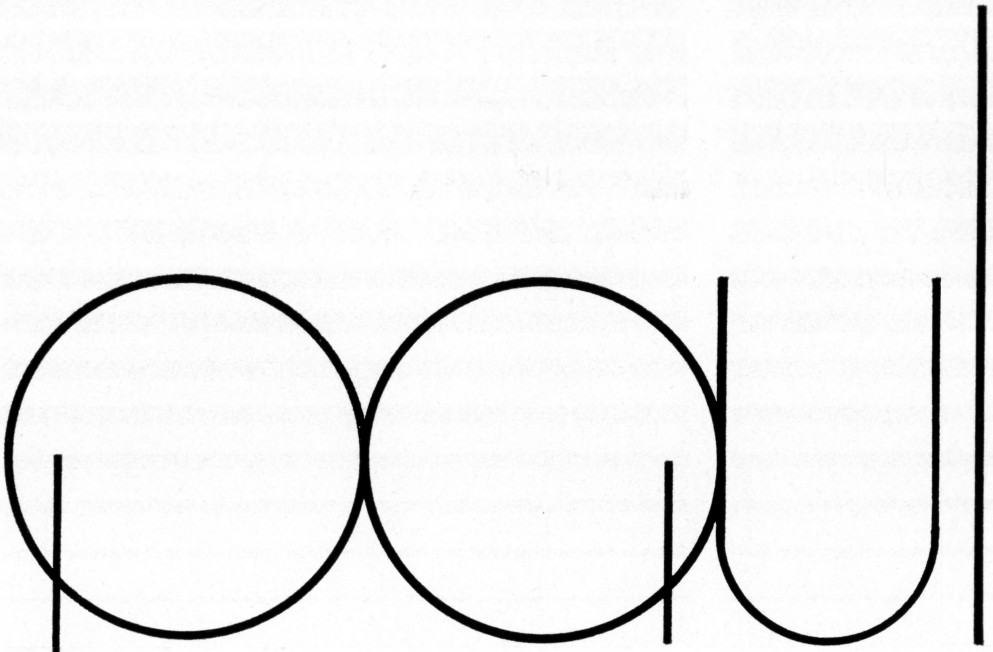
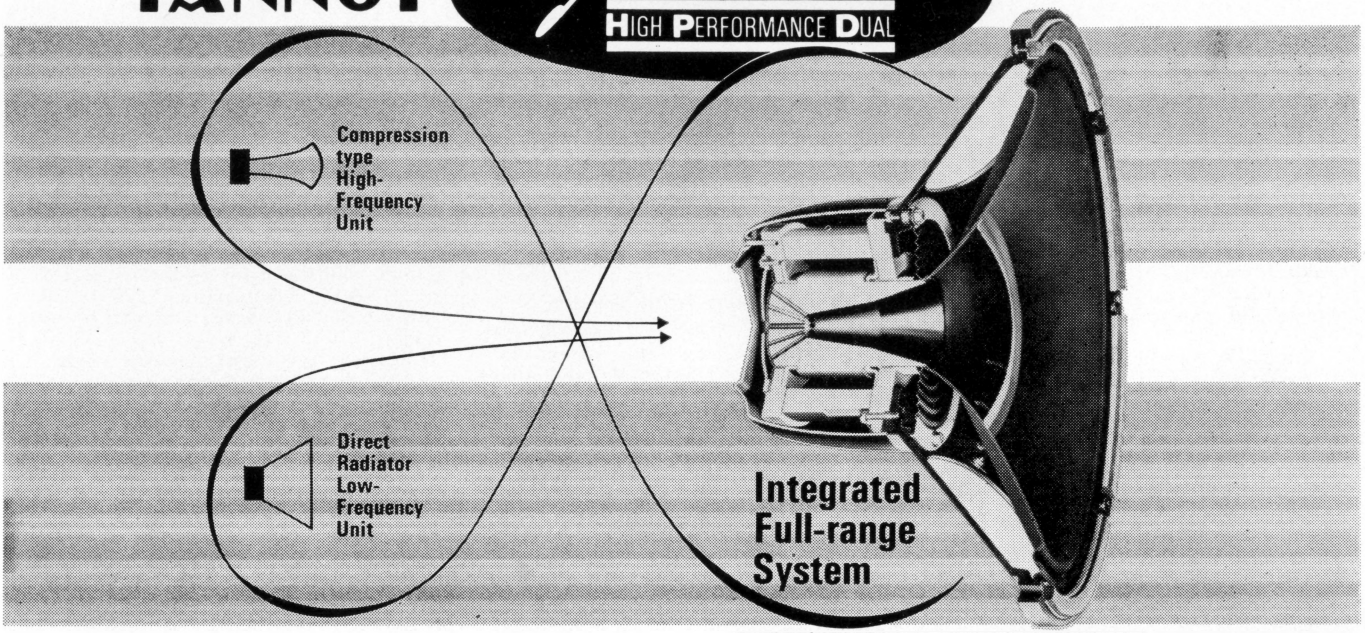


separates ltd

creators of

THE New TANNOY Monitor

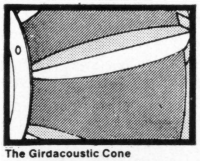
HIGH PERFORMANCE DUAL



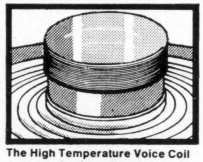
The Monitor H.P.D. represents a further outstanding improvement of a loudspeaker system which has become regarded as a quality standard over the last 25 years by Recording Studios throughout the world. There is a very good chance that your favourite records and tapes were monitored on Tannoy Dual Concentric loudspeakers, and to select these superbly engineered, individually hand-assembled speakers for *your* music system assures you of the same professional performance.

	260 mm 10″	310 mm 12″	410 mm 15″
Power Handling Capacity*	50W	60W	85W
Frequency Response	27-20,000 HZ	25-20,000 HZ	23-20,000 HZ
Intermodulation Products	less than 2%	less than 2%	less than 2%
Impedance via Crossover network	8 ohms (5 ohms min.)	8 ohms (5 ohms min.)	8 ohms (5 ohms min.)

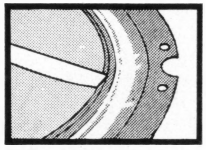
*INTEGRATED PROGRAMME MATERIAL



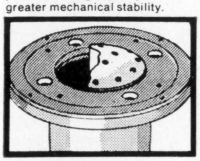
The Girdacoustic Cone improves frequency and transient response, gives much increased power handling capacity and greater mechanical stability.



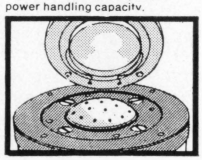
The High Temperature Voice Coil assures absolute climatic stability and great mechanical strength together with much improved power handling capacity.



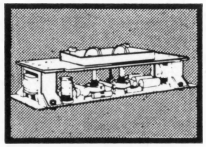
The Tanoplas Surround gives low bass resonance with excellent mechanical stability and freedom from edge reflections.



Patented Magnetic Shunt combined with specially treated and selected steel gives maximum magnetic flux in the unique Tannoy twin gap system. Improves sensitivity and damping.



Unique High Frequency Unit with separate diaphragm and voice coil coupled to the horn by a 19 element phase-matching system.



High Power Crossover Unit with solid dielectric condensers throughout, combined with treble and roll-off controls.

Designed to sound better—naturally...

TANNOY

NORWOOD RD. WEST NORWOOD SE27 9AB Tel: 01-670 1131 Telex: 949755

Audio Review - New Products

Three new Bib accessories

Bib have introduced a Turntable Levelling Kit which comprises three adjustable feet with self-adhesive pads and a spirit level. The cost is £3.00 (inc. 25% VAT). The second item is a new Cassette Storage Cabinet which joins the Bib range of storage accessories. This one holds 30 cassettes in their cases is finished in simulated teak with a tinted acrylic hinged lid and costs £7.13 (incl. 8% VAT).

Bib Hi-Fi Accessories have designed a Cassette Tape Fast Hand Winder (ref. 78) to preserve the battery life of small portable machines and generally save rewinding time. A C90 cassette can be fully wound in 60 seconds. This new gadget costs £1.45 (incl. 8% VAT).

New Quad amplifier

News from The Acoustical Manufacturing Co. is rare indeed, so the new Quad 405 stereo power amplifier is likely to be of special interest. It is based on an entirely new output curcuit called 'current dumping' described in a paper presented by Quad to the 50th convention of the AES.

A current dumping amplifier consists of a heavy duty high power amplifier provides most of the current drawn by the load and a high quality low power amplifier which provides the control, so arranged that any error in the high power section is exactly compensated by an error signal from the low power section. The advantages of this technique are claimed to be numerous: a high performance can be obtained without the need for carefully matched relatively fragile output devices; there are no crossover biasing problems; no alignment or adjustment is required to produce optimum performance and nothing can go out of alignment during life.

The Quad 405 is designed for use with the Quad 33 or similar pre-amplifier/control unit, and its 100 watts per channel output is particularly suitable for modern low efficiency loudspeakers, although a power limiter is provided for use with speakers having a lower handling capacity. Distortion at middle frequencies remains below 0·01%. The 405 will be available from Quad appointed from November 1st with a recommended price of £143.75 (incl. VAT).

Complete system from Sweden

The Skantic 25412 is a new 25 watts per channel compact audio system offering an integrated turntable and stereo tuner/amplifier, and two loudspeakers. The tuner has facilities for four pre-set stations and switchable AFC and muting. The amplifier incorporates ambiophonic circuitry with a separate volume control for the rear speakers. The turntable is belt driven and semi-automatic. The complete system costs £317.50 (incl. VAT) in teak, slightly more for walnut or rosewood.

The new 92432 stereo cassette deck manufactured and developed by Skantic features Dolby circuitry, chrome tape switching, and mixing facilities with a mono microphone. In walnut or lacquer, it costs £173.81 (incl. VAT), and slightly more for rosewood.

New tape formulation from TDK

TDK's new Super Avilyn cassette tape employs an unusual new formulation of cobalt, ferric oxide and other proprietary elements, to produce a higher maximum output, lower noise levels and a wider frequency range. The manufacturers claim, for example, that not only does Avilyn achieve a far better response than chromium dioxide tape in the low and middle frequencies, but it can also equal chrome tape in the upper register. An interesting feature is that although it is basically an improved ferric oxide tape, the CrO^2 setting is required on machines with adjustable bias and equalisation. It also has the advantage of producing less head- wear than chrome tape. A C60 is to cost £1.75 (incl. VAT).

Extended Tenorel range

Following the launch earlier this year of the Dutch Tenorel T2001 stereo magnetic cartridge, two new versions have been added to the range. The T2001ED has a nude elliptical diamond stylus for playing at 1-2·5 grams and costs £13.12 (incl. VAT). The T2001SD is fitted with a nude Shibata stylus and costs £21.87 (incl. VAT). The original T2001 now costs £6.81 (incl. VAT) and can be upgraded within the range by a simple change of stylus. All models weigh 7 grams and carry a two-year guarantee.

Radiomobile audio accessories

Radiomobile Ltd., better known for their in-car equipment, have entered the home audio accessories field with a range of 15 plugs, leads and adaptors to suit the most common domestic needs. All items are manufactured in the UK and are competitively priced: a DIN speaker plug, for example, costs 22p (incl. VAT), a 1·5 metre 5-pin DIN-to-DIN lead £1.19.

Dual automatic turntable

Farnell-Tandberg have introduced the new Dual 1226, a two-speed capstan-drive turntable suitable for manual, semi- or fully automatic use. Rumble is quoted at—57 dB (weighted), wow and flutter at better than 0·12%. The 1226 is fitted with fine speed adjustment and is supplied with its own arm and a Shure M75 series pickup. The recommended price is £91.56 (incl. VAT).

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£350.00 annually secures two top price free seats for all concerts at the Royal Festival Hall during the LSO Concert Season of which there are not less than 32.

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£700.00 annually secures four top price seats for all concerts at the Royal Festival Hall during the LSO Concert Season of which there are not less than 32.

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Priority booking for additional seats. Advance information on all LSO concerts. Free rehearsal passes. Free membership of the LSO Club. An invitation to at least two LSO receptions during the year. Publication of the patron's name in all LSO programmes unless anonymity is requested.

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Further details may be obtained from:

The London Symphony Orchestra
Regent Arcade House,
19-25 Argyll Street,
London, W1V 2LN

The Peter Stuyvesant Foundation

The Peter Stuyvesant Foundation has supported the London Symphony Orchestra for the last 13 years, helping the Orchestra to present those programmes which require extra financial resources because of the large forces involved, or the need for extra rehearsal in the case of new or difficult music. Many works have been commissioned by the Foundation for the London Symphony Orchestra, including Richard Rodney Bennett's First Symphony and Benjamin Frankel's Seventh Symphony.
The Foundation also assists many other aspects of British musical and artistic life, giving scholarships and bursaries to painters and sculptors as well as to musicians and singers.

LONDON SYMPHONY ORCHESTRA

NEWS PAGE

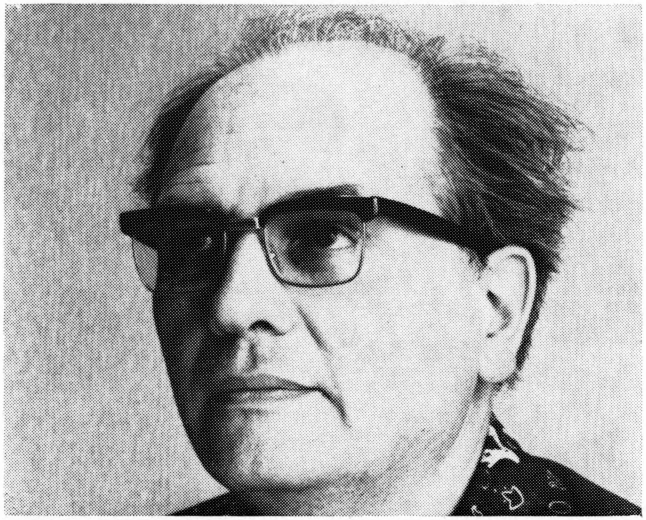
CONCERT PREVIEW

At the Royal Festival Hall on December 2, André Previn will conduct the London Symphony Orchestra and soloists Michel Beroff and Jeanne Loriod in a rare performance of Messiaen's Turangalila Symphony.

The Symphony was commissioned from Messiaen by Serge Koussevitsky and the Koussevitsky Foundation for the Boston Symphony Orchestra in 1945, and was composed between July 17 1946 and November 29 1948. It was first performed on December 2 1949 in Boston under the direction of Leonard Bernstein, the first European performance being given at the Aix-en-Provence Festival of 1950 under Roger Desormiere. The first English performance of this Symphony was given in London by the London Symphony Orchestra under Walter Goehr in 1953.

The Turangalila Symphony is conceived on an enormous scale: its ten component movements last well over an hour. Over and above the traditional wind and string instruments, five trumpets feature prominently in the brass section. There is an amply furnished percussion section fulfilling an important rhythmic function, for the greatest novelty of the work is to be found in its rhythms and rhythmic language.

The London Symphony Orchestra is very pleased to be able to present a performance of this work and sincerely hopes that you will support us in our endeavours to perform works not in the popular repertoire.



1976 CONCERT BROCHURE

The London Symphony Orchestra's new brochure listing London concerts will be available during the first week in December.

If you would like a copy, please write to the following address:

Regent Arcade House,
19-25 Argyll Street,
London, W1V 2LN

Please note change of address

Forthcoming LSO Concerts

Sunday 30 November
Royal Festival Hall at 3.15 pm

André Previn
Itzhak Perlman

Strauss	Don Juan
Tchaikovsky	Violin Concerto
Shostakovich	Symphony No. 5

Tuesday 2 December
Royal Festival Hall at 8.00 pm

André Previn

Jeanne Loriod
Michel Beroff

Messiaen	Turangalila

Saturday 6 December
Fairfield Hall, Croydon at 8.00 pm

Sunday 7 December
Royal Festival Hall at 7.30 pm

André Previn

André Previn **Radu Lupu**
Osian Ellis

Ravel	Introduction and Allegro
Mozart	Concerto in E major for Two Pianofortes K.365
Brahms	Piano Concerto No. 1

Thursday 15 January
Royal Festival Hall at 8.00 pm

Walter Weller
Sylvia Marcovici

Smetana	Macbeth and the Witches
Bruch	Violin Concerto
Prokofiev	Symphony No. 5

Tuesday 20 January
Royal Festival Hall at 8.00 pm

Sunday 25 January
Royal Festival Hall at 3.15 pm

Gennadi Rozhdestvensky
Victoria Postnikova

Stravinsky	Pulcinella Ballet (complete)
Prokofiev	Piano Concerto No. 2 *(20th January)*
Mozart	Piano Concerto K.491 *(25th January)*
Prokofiev	Scythian Suite

Thursday 29 January
Royal Festival Hall at 8.00 pm

Gennadi Rozhdestvensky

Vaughan Williams	Symphony No. 4
Debussy	L'Enfant Prodigue
Scriabin	Poeme de L'Extase

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